Musical revitalisation of the schoolyard: results of a service-learning project

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Abstract. This research presents and discusses the results of a Service-Learning project developed by student teachers of Primary Education at the University of Valladolid during the academic years 2016/17, 2017/18, 2018/19, and 2019/20. The project aimed to revitalize recess through musical activities for children aged 6 to 12 in seven schools in Segovia (Spain). The results of the qualitative analysis show that the project has promoted the musical development of the children through singing, the experience of rhythm, and expression through movement, using a selected repertoire of popular children folk songs. In the university students, it helped foster commitment to primary school students through the promotion of co-education and socio-cultural diversity—values which have fostered the development of social and civic competences. The student teachers also achieved professional growth by obtaining through this project skills typical of Music Education teachers.
Keywords: Music Education; Primary Education; Service Learning; Schoolyards; Recess Breaks; Citizenship Education; Games.

[es] La dinamización musical del patio escolar: resultados de un proyecto de aprendizaje-servicio

Resumen. Esta investigación tiene como objetivo principal evaluar los resultados de un proyecto de Aprendizaje-Servicio, desarrollado por estudiantes del grado de Educación Primaria de la Universidad de Valladolid, durante los cursos académicos 2016/17, 2017/18, 2018/19 y 2019/20, dirigido a la dinamización, a través de actividades musicales, durante el recreo de niños y niñas de 6 a 12 años de siete centros escolares de Segovia (España). Los resultados de derivados del análisis cualitativo muestran que el proyecto ha promovido el desarrollo musical de los alumnos a partir del canto, la vivencia del ritmo, la expresión corporal, usando un repertorio seleccionado del folclore popular infantil. Asimismo, ha servido para generar en los estudiantes universitarios, a nivel personal, valores de compromiso con los alumnos de Primaria a través de la promoción de la coeducación y la diversidad sociocultural, valores que han favorecido en ellos el desarrollo de las competencias social y cívica, además de un crecimiento profesional al lograr con este proyecto competencias propias del perfil de maestro de Educación Musical.
Palabras clave: Educación Musical; Educación Primaria; Aprendizaje Servicio; Patios escolares, Recreos; Educación para la Ciudadanía; Juegos.

Abstract. 1. Introduction. 2. Literature review. 3. Methodology. 4. Analysis and discussion of results. 5. Conclusions. 6. References.

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1. Introduction

We live in a world in which values such as individualism, economic profitability and competitiveness are held in high regard. These values have led to ever-higher levels of discrimination, segregation, inequality and marginalisation. In this context, it is more necessary than ever to train young people in moral and civic values to build a more egalitarian and diverse society. School can be the ideal place for this training, which can take place in the playground during recess. Recess breaks are often informal learning contexts ignored by teachers and administrations, in which children interact with each other and play freely without direct adult control (Erden, 2018).

This article presents an experience of Service Learning (SL) in which Music Education student teachers organized activities for children aged 6 to 12 during recess in seven schools in Segovia where gender and social and cultural origin are common causes of discrimination. Schoolyards are informal socialization spaces, so given the problems described above, the SL methodology is valuable because it combines the disciplinary learning of teacher training with actions that directly address the demands and challenges of the world in which we live (Colby, Bercaw, Clark and Galiardi, 2009).

2. Literature review

2.1 The value of musical play in schoolyards

Play is an activity that arises spontaneously in children. It's also a basic element of their cognitive processes that allows them to explore and experiment (Bruner, 2007). Play is one of the basic activities of childhood, vital for development in every area: psychomotor, intellectual, affective and social. The schoolyard is one of the few places where children interact in a relatively safe environment, free from adult control, and where their games and social relationships are their own (Baines and Blatchford, 2011). Many researchers have recognised and appreciated how much can be learned about children by studying their behaviour and experiences during recess (Blatchford and Sharp, 2005; Erdem, 2018; Pellegrini, 2005; Smith, 2005). At recess, children relax, play, change activities, and break free so they can focus better once they come back to the classroom (Barilá and Molinari, 2010).

The socialisation culture of the schoolyard is as complex, structured and subject to rules as the one existing within the classroom. Entering this culture involves assuming certain rules and behaviours (Grugeon, 1995; Massey, Ku and Stellino, 2018). Often, in these spaces, discriminatory behaviours are developed regarding gender, social origin or ethnicity (Blatchfor, Baines, and Pellegrini, 2003; Subirats and Tomé, 2010; Vázquez, Liesa and Lozano, 2017). Even so, the activities and games that take place during recess can have a positive effect on social relationships, since children learn a lot about social skills during the course of their daily encounters with their peers. Schoolyard games can mediate these social relationships and adaptation to school by acting as a "scaffold" for newly arrived, introverted, and socially excluded children (Pellegrini and Blatchford, 2002). In this regard, musical games can contribute to the development of a more inclusive and just socialization of students (Harwood, 1998). "The similarity between music and play is greater than it seems" (Schmitt, 2013, p. 263), since music includes components of creativity and fun (Storms, 2003). This is why music is present in a large majority of children's games at recess. In these games, children can choose anything they want from the traditional singing repertoire, as well as from the full set of possible social interactions and relationships (Hanks, 1991).

On the other hand, musical games provide ideal preparation for musical learning, because they develop a relaxed and open attitude towards artistic expression and allow those who participate in them to experience for themselves the pleasure of playing with music (Campbell, 1998). Even though childhood combines basic forms of traditional entertainment with others that are dependent on the specific moment in time and historical context, the practice of traditional games in recess implies a connection between musical learning in informal contexts outside the school and formal learning within the school and implies a strengthening of the children's social and cultural self-concept, as well as their motivation and self-esteem (Froehlich, 2011).

Musical games in the schoolyards ensure, at least in part, the survival of children's play culture (Pelegrín, 1984) and allow the recovery and perpetuation of the extensive traditional repertoire of songs, rounds, rope-skipping games, body percussion, etc., as a source of social and cultural identification (Akoschky, Alsina, Díaz and Giráldez-Hayes, 2008). Also, traditional musical games contribute to the conservation of one's own cultural identity as collective manifestations transmitted from parents to children that contain the essence of the knowledge, beliefs and customs of each culture. They are vital elements of society since they help us perpetuate and preserve, as well as renew and transform ourselves through our culture (Giráldez and Pelegrín, 1996). The role and value of musical games in the schoolyard, and especially their contribution to the development of cultural identity, has been the subject of various investigations in recent decades. Dzani (2004) observed the hand games and singing practised by Ghanaian children in schoolyards, concluding that in this context children learn by doing and observing the gap between this form of non-formal learning and what is taught in the music classroom. For their part, Marsh and Dieckman (2017) studied the contribution of sung games to the inclusion of refugees and children that had recently arrived in Australia. In this study, they concluded that games are a powerful resource that contributed to

the social inclusion of these children in school contexts while helping them mantain connections with their home cultures (Marsh and Samantha, 2017).

However, we must take care that teaching intervention in playgrounds does not limit or contravene children's creation, but respects and promotes it (Finger, 1996). Burba and Arostegui (2014) advocate that "students should appropriate a repertoire, make it their own, reinstate it creatively in the playground, and integrate it into their daily lives" (p. 290). All these arguments sustain that musical games are a privileged tool to achieve a greater social and cultural inclusion at recess.

2.2 Service Learning for the civic training of future Music Education teachers

In recent years, new pedagogical practices and proposals have emerged from our universities. These practices are consistent with these new needs, which, from a participatory and supportive perspective, have sought to provide students with an education based on responsibility and moral and civic commitment (Batlle, 2013; Fuentes, 2019; CRUE/CADEP, 2015). The SL methodology is one of these new ideas. For Jacoby (1996), SL is a new form of experiential learning where students are involved in activities that are based on the community's social needs (Aramburuzabala, 2013), through didactically-organised opportunities aimed at promoting students' learning and civic development (Belando-Montoro and Sánchez-Serrano, 2017). Likewise, Tapia (2008) states that SL is a solidarity programme developed by students and aimed at effectively meeting the needs of society. SL is planned and integrated into disciplinary curricular contents to optimise learning. It is, therefore, a combination of subject-related practical academic work and service in the community (Welch and Billig, 2004), thus establishing reciprocity between both parties as they reinforce and benefit each other (Mayor Paredes, 2020). This combination implies a connection between theory and practice, as well as a "path to establishing these links through critical reflection" (Deeley, 2016, p. 26).

Lately, there has been a proliferation of SL projects in early teacher training (Anderson, Swick and Yff, 2001; Dolgon, Mitchell and Eatman 2017). In these projects, students in the first stage of their teacher training work with school bodies and institutions—on an equal footing—to combine disciplinary learning with actions that respond to the community's needs, demands or problems, applying the pedagogical skills and knowledge acquired in the subject to real-world problems and participating in processes of reflection and critical analysis (Fuentes, Martín-Ondarza, and Redondo Corcobado, 2020). SL projects provide future teachers with opportunities to acquire values and skills that are essential for their personal, academic and professional development as educators, such as empathy, tolerance, solidarity, civic responsibility, resilience, reflection, and critical thinking (Kelly, Dalton and Miller, 2017), serving as the basis for the development of their teaching identity and social commitment. In Music Education, multiple SL projects are being implemented by different universities from different countries around the world (Feen-Calligan and Matthews, 2016; Reynolds, Jerome, Preston and Haynes, 2005; Bartolome, 2013; Burton and Reynolds, 2009). More recently, there are projects in Spain (Parejo and Cortón, 2018) that approach music education from a social-community perspective (Chiva-Bartoll, Salvador-García, Ferrando-Félix and Cabedo-Mas, 2019), in working-class neighbourhoods, with at-risk and socially vulnerable groups, or in homes for the elderly, providing opportunities for participants to develop civic and social skills through the development of their artistic and cultural aptitudes. Civic competences focused on learning to live and get along (Chiva-Bartoll *et al.* 2019) shape what Elliott (2012) defines as the ideal of "artistic citizenship".

3. Methodology

3.1. Research design

This research presents the results of a Service-Learning project that uses music to teach social and civic skills. The programme was developed by 60 student teachers in Primary Education at the University of Valladolid (UVa) during the academic years 2016/17, 2017/18, 2018/19 and 2019/20. The project consisted in working in seven schools in the city of Segovia (Spain) to make recess breaks more dynamic for a total of 525 students aged 6-12. The project worked through content from two of the three main areas of musical education: musical interpretation, covering vocal and instrumental performance centred on the body itself; music, movement and dance; and musical listening, although this was the only element that was not approached explicitly, but rather transversely—auditory education being the basis of all musical training. Table 1 describes the contents developed in each area, including vocal, instrumental (using one's own body as accompaniment) and corporal interpretation of a repertoire of popular children's folk songs. The table also summarizes the musical games and activities that were used.

The sessions were approximately 25 minutes long, discounting the 5 minutes or so it took for the students to go down to the schoolyard and eat their lunch. During the sessions, the resources used were a loudspeaker system provided by the centre or by the faculty, including speakers and microphones to amplify the sound, jump-ropes, rings or any other object the university students considered relevant for the activities of the day. At the end of the break, the teachers and student teachers gathered for an oral assessment of each session. This assessment was complemented

by the student teacher's subsequent writing of an individual reflective journal, which was reviewed weekly by the teachers responsible for the subject through feedback, as well as a peer-to-peer evaluation (formative assessment).

Table 1 Design of the musical service-learning project for the activation of schoolyards

Contents		Activities
Areas	**Contents**	
Musical performance	• Performance of popular children's songs, valuing their contribution to cultural heritage and enjoying their performance as a form of social interaction and as a way to express feelings and emotions	• Collective singing of various songs from traditional Spanish folklore: *La Tarara, Qué llueva, La mosca y la araña, En el fondo de la mar, …* • Working through and differentiating sound parameters through the vocal expression of traditional songs by varying their intensity, speed and pitch
	• Use and performance of body percussion on various sound planes as instrumental accompaniment in popular songs.	• Vocal performance with body percussion as an instrumental accompaniment to popular songs such as *En la calle 24, Arriba Carolina, Don Melitón, Al juego de la oca, Toma tomate, Aram Sam Sam, Napoleón, Saga saga…*
Music, movement and dance	• Reproduction of body movements in synchrony with the songs according to each child's motor possibilities, enjoying their performance as a form of social interaction and as a way to express feelings and emotions	• Game-songs with movements such as: *Quisiera ser tan alta, Allá en la Habana, Una dola, El Cocherito leré, La Chata Merengüela, Antón Pirulero, Miguel, A tapar la calle, El arca de Noé, El ratón y el gato, Pase Misí pase Misá, Yo tengo un castillo, Desde Córdoba a Sevilla, Ayer fui al pueblo…*

Source: Compiled by authors based on Beltrán, Díaz, Pelegrín, and Zamora (2002).

The research here presented is framed within the qualitative paradigm. Qualitative research places the observer in the world through interpretative and material practices that make it visible and, sometimes, aid in its transformation (Flick, 2018). In this framework, phenomena are studied in their natural environments, seeking to understand the meaning that people attribute to them (Denzin and Lincoln, 2008; Hennink, Hutter and Bailey, 2020). The main objective of this work is to evaluate the results of a musical Service Learning (SL) project developed by student teachers in Primary Education at the University of Valladolid (UVa) during the academic years 2016/17, 2017/18, 2018/19 and 2019/20. As specific objectives, this research intends to analyse to what extent the use of musical games has promoted the social and educational inclusion of children during recess and to determine the impact of the SL project on the professional and civic training of future teachers of Music Education.

3.2. Instruments for collecting information

Following the recommendations made by Rivera and Trigueros (2018), the following techniques and instruments of data collection are usually used in musical SL projects:

An online journal with 8 entries, approximately 1500 words each, posted weekly by 60 student teachers of Primary Education at the Universidad de Valladolid (UVa) for two months in the last four academic years. the field journal of the three professors responsible for the subject, where they recorded their participant observation on the design, development and evaluation of each session,

a. 40 semi-structured group interviews with the children. In an assembly, they were asked about the development of the sessions, if they had liked them, how they had felt, what they had learned, if it had been an experience that they would like to enjoy again, and so on, as a means of assessment after their participation in the session,
b. Teaching material and planning documents for each session,
c. Around 200 photographs taken of the activities and musical games implemented with the participating children. (Simons, 2011)
d. The data was then analysed and interpreted to "make sense of the first impressions as well as the final summaries." (Stake, 2010, p. 67)

Finally, informed consent and authorisation was obtained from the relevant educational authorities and families, as well as the agreement of the teaching staff and management of the schools involved. In this sense, they were notified that the research process would be documented with photos, preserving at all times the anonymity of the children and the confidentiality of the resulting information (Christians, 2011; Simons, 2011). To guarantee the rigour and

quality of our study, the following criteria were taken into account (Hernández-Sampieri and Mendoza, 2018): a) *Dependency:* the data collected were subjected to an exhaustive review to make consistent interpretations. b) *Consistency,* if other researchers conducted this same study under similar conditions, they would obtain similar results (Guba and Lincoln, 1990). c) *Credibility*: the data triangulation has made it possible to contrast and validate the information collected through different techniques and sources (Stake, 2010). d) *Transferability*: the results of this research may apply to other contexts, hence the detail and the meticulous explanation of the contents, activities and groups participating in the SL project. e) *Confirmability*: this criterion comes from the triangulation of the information, once it is contrasted with the different techniques, and allows researchers to minimise biases, helping establish a more logical interpretation of the data (Mertens, 2005).

4. Analysis and discussion of results

The categories and subcategories resulting from the analysis of the information have been derived from the research objectives, the theoretical framework and the ordering of the data as part of its processing. They are presented in Table 2.

Table 2 Analysis categories and subcategories

Categories	Subcategories
The contribution of musical games in the playground to the social and educational inclusion of children.	Music as an alternative to non-inclusive play in the schoolyard
	Music as a source of motivation, satisfaction and fun.
	Music as an element of gender-based social inclusion.
	Music as a means of inclusion for students with specific needs of educational support.
	Music as a promoter of inclusion of students at risk of social exclusion
The contribution of the SL musical project to the professional and civic development of future Primary Education teachers.	Musical SL as a vehicle for values education in university students.
	The mediation of musical SL in the social and civic education of university students.
	Musical SL as a training experience for students as future Music Education teachers.

Source: Author's compilation

4.1 The contribution of musical games in the schoolyard to the social and educational inclusion of children

4.1.1. Music as an alternative to non-inclusive play in schoolyards

The revitalisation of recess in the schoolyard has promoted the musical development of children based on singing, the experience of rhythm, body expression and contact with a wide repertoire of musical folklore, as has also been observed in research by Bartolomé (2013), Larrañaga (2011) and Reynolds *et al.* This can be seen through direct and systematic observation of the improvement in fundamental skills related to singing, listening, movement or coordination, "children, in addition to singing, are expressing themselves with their bodies, making it necessary to coordinate these two actions" (Diario Estudiante 3, 2018). This can be seen in the following image.

Figure 1 "*Ayer fui al pueblo*", CEIP 1, 16/4/2018, 12:05 h

This musical development, associated with singing, rhythm, body expression and performing musical folklore week by week, promoted the development of critical skills for a well-rounded education, as reflected in one of the journal entries:

> Auditory memory was also present throughout the entire session. Most of the songs were cumulative, so the children had to remember their different parts. Listening and attention were quite important during the whole session since the children had to be focused on what they were doing so they could repeat it later. (Student Journal 3, 2018)

Musical games, developed in schoolyards and playgrounds, have also contributed to the survival of folklore, now rejuvenated through new alternative forms of play. Beltrán *et al*. (2002) advocate for the conservation and preservation of this artistic genre since it is part of the tradition and cultural heritage of Spain. Folklore is understood as "the set of songs, games and dances that through multiple generations have served as a basis for leisure, relationship or entertainment. In it, we continue to find recreational and educational material" (Zamora, 2002, p.147). This SL project has awakened the children's interest in music. They now understand it not as a boring subject but as a fun activity that their parents or grandparents also enjoyed and learned from (Student Journal 20, 2017). Music thus becomes an alternative to traditional games in the schoolyard, bringing together all necessary elements for students to enjoy these moments of recreation, distancing them from non-inclusive social behaviour (Campbell, Connell and Beegle, 2007), and teaching them to respect and make responsible use of their free time (Conejo, 2012).

> Music was a source of union, fun and cooperation during the session. Music was also an source of motivation and entertainment. Students in this age range need their recreation to have all these elments for them to come back more relaxed and satisfied to class. (Student Journal 10, 2018)

4.1.2. Music as a source of motivation, satisfaction and fun

The combination of singing and playing is a constant source of motivation, satisfaction, disinhibition and improvement of the participants' self-esteem. Moreover, according to Susan Hallam (2010), it provides "physical relaxation, stress reduction, happiness, good humour, joy, feeling a better person, emotional and physical well-being, a sense of activation and increased energy" (p. 20-21). This SL project sought to encourage students to appropriate the repertoire of games, to reinvent it creatively, and to integrate it into their daily lives (Burba and Aróstegui, 2014). Song-games encourage interaction and the development of social skills, which is evident in some of the observations made in the journals. "The children were indeed shy at first in the activities where they had to talk or be the protagonists. However, in the other songs, they danced uninhibited, with no problem at all" (Student Journal 15, 2019). Music in general, and musical games in particular, facilitate inclusion and group cohesion by forming social bonds (Miksza, 2010; Crawford, 2016) which in turn reinforce the notion of cooperative work (Abril and Gault, 2008; Kokotsaki and Hallam, 2007) and respect for one's society and culture (Campbell *et al*., 2007) and those of others (Gillespie, Russell and Hamann. 2014). Also, other indicators of good social interaction, such as respect for diversity, the expression of affection for others. They are also good activities for values education (Cabedo-Mas, 2014b).

> The contribution of music to "social and civic competence" can also be quite relevant [...] it is essential to have a classroom environment based on mutual respect, that stimulates the student so that they can express feelings,

accept their own mistakes, value their own and others' efforts, encourage those who need it, support others and feel supported. (Giráldez, 2007, p.54)

Thanks to the songs we have managed to include the students who were more distant and make them all interact together. (…) Therefore, the dynamics present last Monday favoured the socialisation of all the students, as the vast majority of children participated in the games. I could see that there were no children who were excluded, so we achieved "full inclusion". I think that these dynamics are very beneficial for all schoolyards, but especially so for schoolyards where children are not well integrated and find it difficult to socialise with their peers. (Student Journal 9, 2017)

In the same way, the children, as protagonists, let their voice be heard: "[…] when you are not there, the schoolyard is less fun, and when you are there people don't play by themselves" (Interview with the students of the schoolyard at CEIP 2, 2018). The SL project provides participants with options to relax and release tension (Gillespie, *et al.* 2014), express feelings and channel energy, and is also a means to improve their self-esteem and self-awareness (Crawford, 2016; Hallam *et al*., 2015; Osborne, McPherson, Faulkner, Davidson and Barrett 2016), and their recognition of others and themselves. In terms of the acquisition and reinforcement of pro-social behaviour, this SL project has confronted children with their skills and limitations and fostered learning of compliance to rules. This is an integral part of building personal and group identity (Campbell *et al*., 2007; Kokotsaki and Hallam, 2007).

4.1.3. Music as an element of gender-based social inclusion

Gender-discriminatory behaviour is common in schoolyards (Saldaña, Goula, Cardona and Amat, 2018; Subirats and Tomé, 2010). While cooperation is often observed in girls' playground activities, as part of songs and dynamic games, boys' playground activities are centred on rivalry, competition and confrontational behaviour that can easily degenerate into fighting. Sociability between boys and girls is conspicuously absent (Grugeon, 1995; Vázquez *et al.* 2017). In this regard, the collective singing involved in the practice of musical games has promoted the socialisation and social inclusion of children in the playground by bringing them together in common musical experiences (Vázquez *et al.,* 2017). As Cabedo-Mas (2014a) states:

Music-based SL experiences are an example of educational activities that, in addition to musically training our students, can become tools for awareness, action and social transformation. Music becomes an important element in improving interaction between people and cultures, within and beyond the school. (p.120)

Figure 2 shows how the musical game *"Toma tomate, tómalo"* has encouraged interaction between all participants, thus facilitating group cohesion and creating social bonds regardless of gender, creed, or social origin. From the synergy between service-learning and musical games, there can emerge a more inclusive and just socialisation of students in schoolyards (Miranda, Larrea, Muela, Martínez de Lagos and Barandiaran, 2015; Saldaña *et al.,* 2018).

Figura 1 "Toma tomate, tómalo". CEIP 3, 14/5/2018, 12:10 h.

4.1.4. Music as a means of inclusion for students with specific needs of educational support

The capacity of music for fostering socialising and inclusion holds true for all students, especially children with specific needs of educational support and those from disadvantaged social backgrounds or other cultures. Regarding the first group of children, one of the university students wrote in his journal: "This centre has several students with Autism Spectrum Disorder (ASD) who were present at the session, enjoying the songs and interacting with the rest

of the classmates" (Student Journal 14, 2019). Many studies show how music improves verbal and non-verbal communication (Lim and Draper, 2011), communicative intention (Overy and Molnar-Szakacs, 2009), and disruptive behaviours (Carnahan, Basham and Musti-Rao, 2009) of students with ASD, and place singing as the appropriate communication channel to stimulate and favour the language of these children (Wan and Schlaug, 2010).

As to the second group of students, learning about otherness can only be achieved by facilitating and promoting exchange with diversity. On a didactic level, this can be achieved if songs, dances and games are freely adapted, ensuring that all students are stimulated to express themselves with their own music or games and share them, recognising their value. "Through this exchange, the development of tolerance and respect among students is encouraged and communication and relations between individuals from different cultures is made easier" (Giráldez and Pelegrín, 1996, p.7). Music has thus improved the inclusion of children at risk of social exclusion because they feel motivated to voluntarily participate in the musical games proposed by university students (Benedict, Schmidt, Spruce and Woodford (2015).

> With these activities, the main objective is to achieve the socialization and inclusion of the students. In this first session, these aims were successfully met. With the help of the songs, relationships were formed between students who normally avoid playing together. […] Finally, self-esteem and respect were continuously present during the entire session, since through our feedback the students felt safe and eager to participate. Furthermore, there was respect between the children and us at all times, an element that I believe must always be present. (Student Diary 14, 2018)

4.1.5. Music as a promoter of inclusion of students at risk of social exclusion

Music is a valuable tool for achieving greater communication and interaction between children, which, alongside the presence of respect and tolerance, can generate full social inclusion in schools, especially with the newly arrived, the introverted and the socially excluded (Pellegrini and Blatchford, 2015). We are, therefore, facing the "inclusive" and just socialisation that Harwood (1998) described, a socialisation that becomes an important agent of change and transformation towards the construction of fairer societies and peaceful coexistence (Cabedo-Mas, 2014b). However, to do this we must abandon classical models where education is usually academic and vertical, and opt instead for methodologies that favour the practical and experiential learning of children, through creating, performing, enjoying, feeling, and listening to music (Silió and Batlle, 2012). Moreover, schoolyards can be transformed into spaces for enjoyment, communication, socialization and inclusion, "[…] We really like it when you come to play with us in the schoolyard because this way the breaks are much more fun. We play many more new games and are not always playing the same thing" (Interview with the students of the playground of CEIP 4, 2018), where the values of coexistence, dialogue, equality, and social justice are strengthened and built to respond to the new challenges of society (Aramburuzabala, 2013).

> I consider using music as a resource to be very important because it allows people, in this case children, of different ages and cultures to come together. There is greater inclusion in the playgrounds, and pupils who do not normally interact have the opportunity to play with their classmates. (Student Journal 3, 2019)

4.2. The contribution of the music SL project to the professional and civic development of future Primary Education teachers

4.2.1. Musical SL as a vehicle for values education in university students

This musical SL experience has led to the development of social and civic competences in university students by promoting learning and practicing essential skills for teaching, such as service, empathy, solidarity, resilience, reflection, social responsibility, and critical thinking (Ruiz-Corbella and García-Gutiérrez, 2019). All this learning takes shape in the promotion of social and cultural inclusion in schoolyards, especially for children in situations of social vulnerability (Kelly *et al.*, 2017). One of the university students stated that the SL experience had helped her develop essential values which could later be extrapolated to the classroom as a teacher and to her personal life as a "citizen of the world" (Student Journal 20, 2018), responding through education to the current problems faced by society: migration, demographic changes, violence, and the rise of populism (Starkey, 2012; UNESCO, 2015).

Figura 2. "Antón Pirulero", CEIP 5, 28/5/2018, 11:45h.

In general terms, university students have reevaluated the importance of education in values by living and experiencing it first hand through the SL project. This agrees with the findings of González and Muñoz (2015), Pellegrini and Blatchford (2015) and García and Riaño (2018) in similar experiences. Thus, our students are now much more aware of the importance of educating in and for inclusion and cooperation, in addition to other fundamental values for the civic and democratic development of students such as "[…] active listening and solidarity make us better people. Listening, helping and respecting others are some of the most important aspects of our well-rounded education as people" (Student Journal 8, 2019).

4.2.2. The mediation of musical SL in the social and civic education of university students

The development of social and civic competences among university students helps them become participative citizens and committed future teachers, thus implying a double development, personal as well as professional (Reparaz, Arbués, Naval and Ugarte, 2015). For Celio, Durlak, and Dymnicki (2011), student participation in SL programmes fosters positive attitudes towards themselves and the school, promotes civic engagement, develops social skills, and improves academic performance (Ávila, González--Geraldo and Del Rincón, 2019; Fuentes 2019). The teachers in this project found that:

Week after week I discover in the design of the activities and, later, in reading the journals, how the students are growing professionally by using music as a primary teaching tool, materialized in musical games, in this experience of SL in the schoolyards. But it is not only professional development that is taking place, but also, and above all, personal development, as they grow day by day into better people (Field Journal, Professor 1, 2017).

Figure 4 "Cooperative musical rings" CEIP 6, 30/4/2018, 11:50h.

Likewise, we must not forget that one of the objectives of the teaching profession is to promote democratic education for active citizenship among students (Mesa, 2019). In this way, the SL experience has favoured the training of students, from a practical point of view, as active, respectful, supportive and tolerant citizens, promoters of the transformation of injustices in society (Osler and Starkey, 2018; Sant, Davies, Pashby and Shultz, 2018). The act of tolerance implies an environment where establishing limits is encouraged. Tolerance is here understood not as a simple coexistence with the intolerable but as a real democratic experience that, in Freire's words (2012): "teaches us to live with what is different, to learn from what is different, to respect what is different" (p. 79).

4.2.3. Music SL as a professional training experience for future Music Education teachers

These experiences foster our professional development. They teach us to live in society, and we can extrapolate this knowledge to our working environment where social and civic values are so necessary. (Student Journal 15, 2017)

As stated above, this SL experience has also favoured professional development by preparing students for future teaching practice, because it brought them closer to real situations and allowed them to test their skills in the teaching profession and put into practice actual technical skills through service to the school community (Puig, 2009; Reynolds *et al.,* 2005). Technical skills such as increased interaction with students (experiential learning), enrichment of teaching resources (especially music), cooperation (the revitalisation of the schoolyard was planned and implemented in groups), empathy for social inclusion, flexibility and individualisation of teaching in an attempt to compensate for initial inequalities, resilience, and the ability to reflect on one's own teaching performance… All of these skills are fundamental to the training of a future Music Education teacher who uses music for the development of cultural and artistic competences (Barnes, 2002; Bartolome, 2013; Cremades-Andreu and García-Gil, 2018; Feen-Calligan and Matthews, 2016). These skills also contribute to the development of other Primary Education competences such as social and citizenship education (through collective singing, respect, acceptance and tolerance), linguistic communication (through diction, breathing or articulation), mathematics (rhythm and scales), autonomy and personal initiative (by encouraging creation and the reinvention of musical games). In short, they are becoming 21st century Music Education teachers who use music as a vehicle to face up to the social and cultural challenges of humanity.

5. Conclusions

This musical SL project, in combining song and play, has become a constant source of motivation, enjoyment, disinhibition and self-esteem for its participants. The interaction and communication between the children have fostered the development of social skills, establishing an alternative to traditional non-inclusive games. The gender focus in this project has been especially noteworthy: the traditionally masculinized use of the schoolyard has been transformed through common musical experiences, fostering socialization and equal dialogue between boys and girls, and thus creating a climate of non-competitiveness, non-rivalry and cooperation. This prosocial context has generated an improvement in the inclusion of pupils with specific needs of educational support, such as ASD, as well as those at risk of social exclusion, as they feel motivated to voluntarily participate in the musical games proposed by the university students. Through cooperative singing, new relationships have been established between students across the community with its full diversity of gender, socio-economic standing, cultural background, age, and ability. This development has promoted respect, tolerance and acceptance across this diversity, as well as the development of affection towards fellow participants.

On the other hand, this experience of musical SL has helped promote in university students the development of values such as listening, tolerance, solidarity, participation, etc. These are all fundamental values for becoming better people and, therefore, better teachers, and contribute to the formation of a democratic citizenship that promotes the transformation of the injustices existing in society. Likewise, through this musical SL project students have exhibited professional growth after actually experiencing the competences that teaching requires, as well as identifying and understanding the role that music plays in today's society, using it for the formation of social and democratic citizenship. By promoting the social and educational inclusion of children during recess, this musical SL project has contributed to the training of future teachers of Music Education to meet the demands and needs of the school and its context.

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